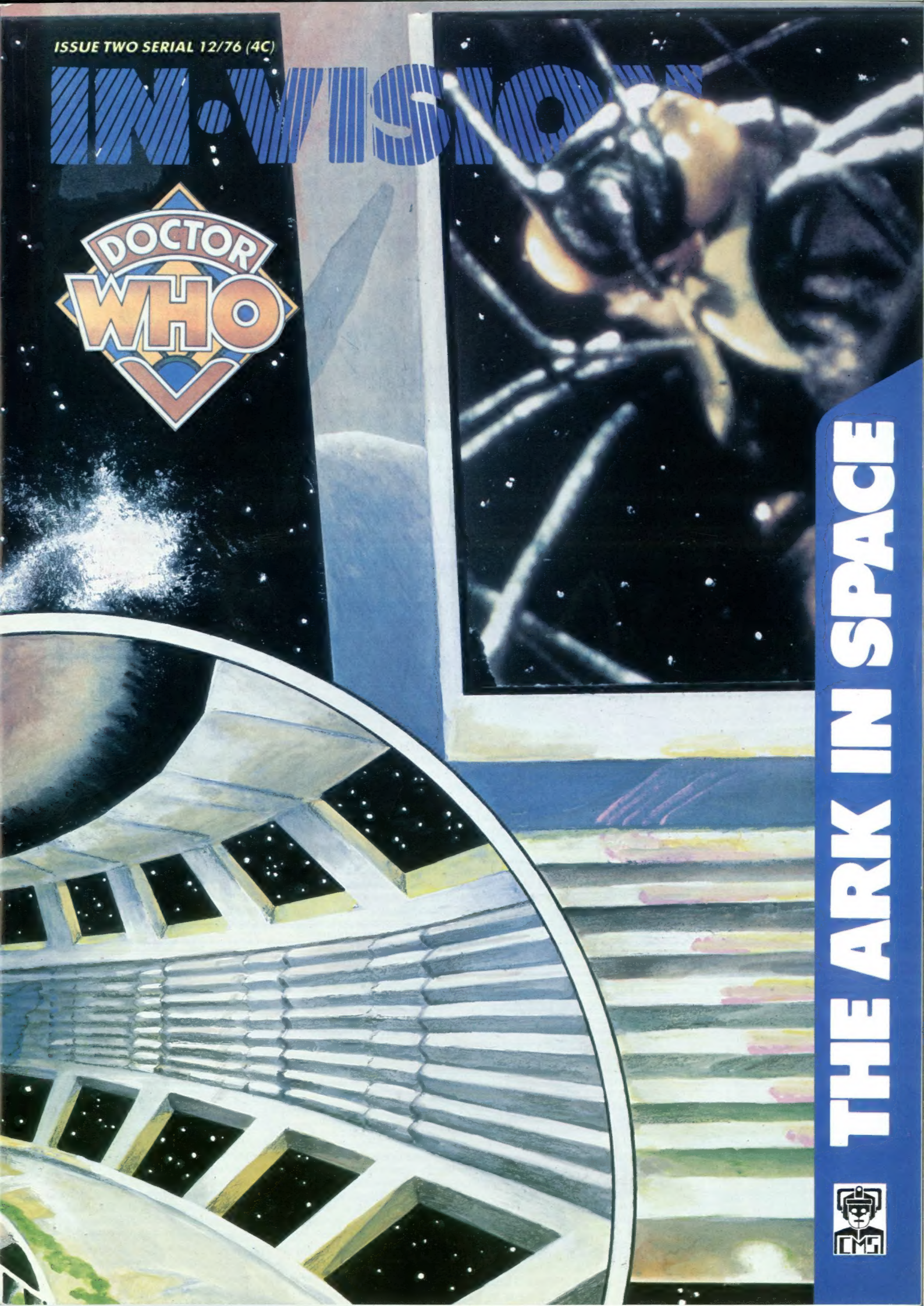
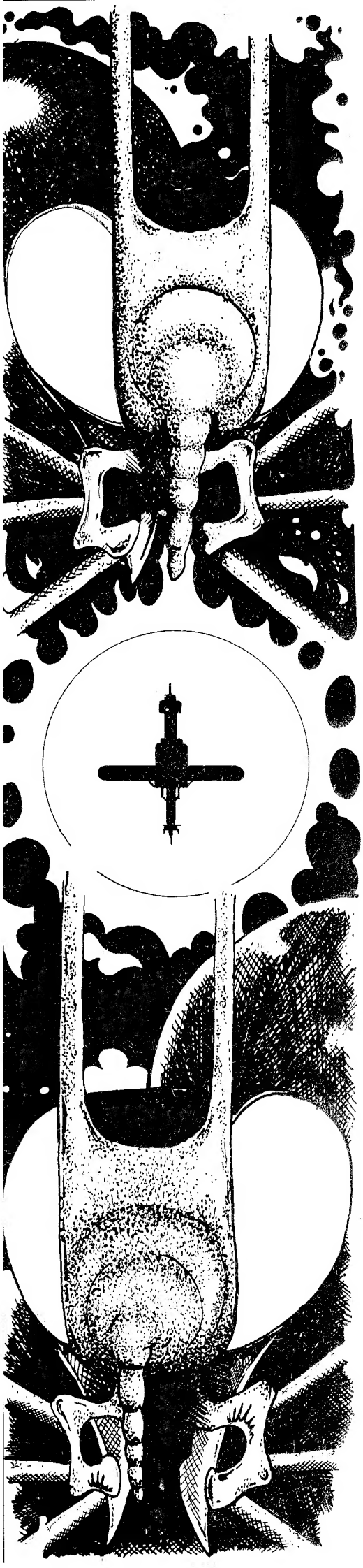
ISSUE TWO SERIAL 12/76 (4C)

MARVEL

DOCTOR WHO



THE ARK IN SPACE



fully for areas of green, shiny skin.

Perhaps I should explain. You will no doubt remember entering your cryogenic suspension cubicle to escape the violent solar flares that were to devastate the Earth. Due to a regrettable malfunction, we have all slept for longer than initially planned. Quite a lot longer. And during the time of our sleeping, Space Station Nerva has twice been visited.

The first visitor was an alien, one of the insectoid Wirrn from the far away Andromeda colonies. I regret to inform you that, before succumbing to our automatic defence systems, it layed its eggs in a warm and secluded place. Technician Dune, to be precise. Commander Noah and I were awakened by the computer at about the same time as our next visitors arrived. They were humanoid, and called themselves the Doctor, Harry, and Sarah. The female Sarah became caught in the automated hibernation mechanisms, which you will no doubt remember well. Fortunately, we were able to revive her before her neural activity receded too far.

The Doctor and Noah discovered that the Wirrn had established themselves in the solar stacks and that they bore a grudge against humanity after the destruction of their breeding colonies by our brave Star Pioneers. I regret to inform you that, whilst investigating at closer quarters, Commander Noah was infected with alien genetic material. His mind was taken over by the Wirrn, and he isolated the power supply from the solar stacks.

In order to find out more about the aliens, the Doctor bravely risked losing his sanity by linking his mind to that of the dead Wirrn queen. He then attempted to electrify the bulkheads and keep the invaders from overcoming us. Since the power supply had been isolated, the female Sarah had to pull a cable from the independent Granovox turbines of Nerva's transport ship through the ventilation conduits to the cryogenic chambers.

The shock temporarily confused the Wirrn. But soon they were moving across the hull of the station and attempting to enter the transport ship — where I myself, Technician Rogin, and Harry had taken refuge. As they broke through the hull, we evacuated and launched the ship on automatic pilot. Technician Rogin was caught in the blast. We mourn his loss. Fortunately his death was not in vain. The Wirrn and the remains of our noble Commander were destroyed when the transport vessel exploded. Commander Noah had deliberately neglected to set the rocket stabilisers. He will be deeply missed.

The stewards will shortly be taking orders for breakfast, so when you feel strong enough please join us in the refectory, where we will begin to plan our new world. Please mind the trails of slime on the way. There is no cause for concern.

This is a recorded message.

Andy Lane

THIS IS A RECORDED MESSAGE...

GREETINGS my dearest friends on this the occasion of your awakening. Some of you may recognise my voice. I am First MedTech Vira. If you do not recognise my voice, there is no cause for concern. A few moments' disorientation is to expected after such a long sleep. Such a very long sleep.

No doubt many of you, as you opened your eyes and stretched your limbs, were expecting to hear the voice of Commander Noah welcoming you to our new world. I am afraid Noah cannot be with us on this bright new day.

Before I explain please take a careful look in the cubicles to either side of you. If you see a large insect, there is no cause for concern. Please press the button beneath your right hand, and a steward will furnish you with a mild sedative. If there is no large insect, please glance towards the bottom of the cubicle. If you see a large maggot, again there is no cause for concern. The button is beneath your right hand. If there are no insects or maggots, please greet the people in the cubicles beside you, checking carefully for areas of green, shiny skin.

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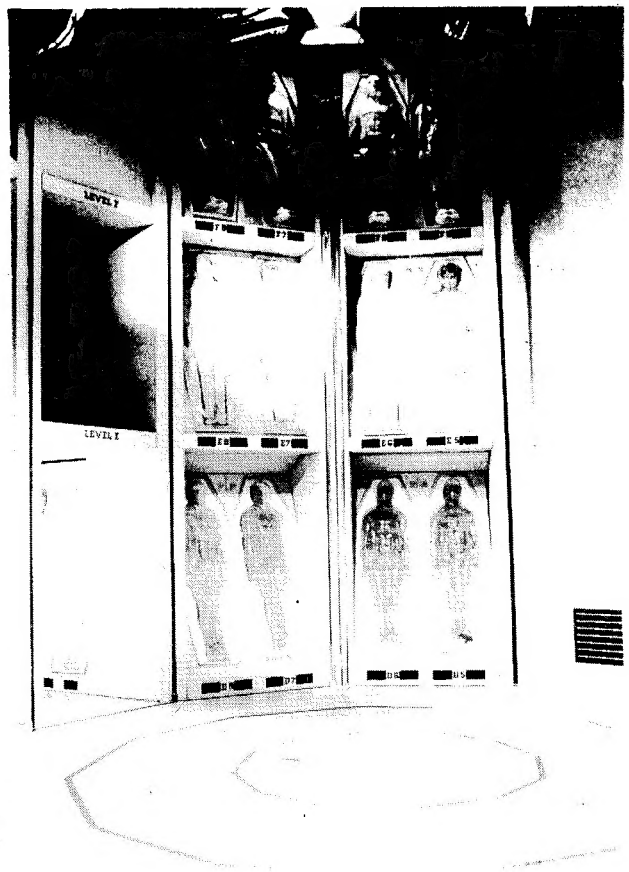


Grubs up

Analysis by TIM ROBINS

ONE of Philip Hinchcliffe's contributions to the early seasons of Tom Baker's Doctor is the introduction of Gothic horror into the stories. This became most obvious in stories like THE BRAIN OF MORBIUS (serial 4K) and PYRAMIDS OF MARS (serial 4G), whose content of dark, sinister mansions, insane experiments and threatened screaming girls closely fitted people's stereotypical expectations of the genre.

But horror permeates other, less likely candidates, and one of the best examples is THE ARK IN SPACE. Here, in the cold impersonal vastness of space and the white sterile corridors of the Ark, would seem to be the last place one would find the Gothic. But in fact it is all-pervasive.

In *Doctor Who Monthly Winter Special* (1981), Hinchcliffe notes (page 33) that he dramatised Gothic horror through possession, "one by concentrating on the person being possessed, the twin personalities fighting for control etc, and two, by showing the actions of those around him to that developing horror."

THE ARK IN SPACE is all about possession, possession of the mind and possession of the body. It is located in the mid Seventies and as such falls between two forms of the horror genre, one belonging to the nineteen fifties, the other, so-called *body horror*, emerging in the mid Seventies and fully belonging to the Eighties.

On one level THE ARK IN SPACE once again pays homage to the horror, dramatic form of **Quatermass**. Ever since **Quatermass** had been made in the nineteen fifties, it defined the nature of science fiction for much of the BBC's drama output.

One of the replacements considered for **Doctor Who** in 1969 was a revival of **Quatermass**. This in fact resulted in a new, short-lived series called **Doomwatch**. **Doctor Who** continued but quoted from **Quatermass**: generally in its sinister factories and general paranoia, and specifically the Brigadier was based on the character of Colonel James Breen from **Quatermass and the Pit**, and the allusions to **Quatermass II** in Robert Holmes' story SPEARHEAD FROM SPACE (serial AAA) which did much to define Jon Pertwee's first two seasons.

In THE ARK IN SPACE, Holmes again pays homage to **Quatermass**. The possession of Noah closely mirrors the fate of one returning astronaut Carroon. Carroon is slowly absorbed by an alien entity which has already absorbed his two ship mates. In hospital, when the wife of one of his absorbed colleagues talks to Carroon, he answers in her husband's voice, and later he speaks in German — the native language of the other astronaut. In the climax of this story, **The Quatermass Experiment** (first broadcast July-August 1953), Quatermass appeals to the last vestiges of the three astronauts' humanity to help destroy the creature.

All the **Quatermass** stories (including the final one eventually made in the Seventies) exhibit a fear of individuality being absorbed by the mass. For Nigel Kneale the scientist was a rational, thinking man pitted against superstition and irrationality. The great mass of the people are portrayed as ignorant and superstitious. In **Quatermass and the Pit** (first broadcast December 1958-January 1959) they literally become a herd as their minds are taken over by the Martians' influence.

THE ARK IN SPACE makes two other, rather specific references to **Quatermass**. One is the scene where Noah looks at his hand and sees it has mutated into a green mass of alien tissue (cf Carroon at the end of part four of **The Quatermass Experiment**), the other is the Doctor's use of the Wirrn Queen's retina to see the insect's arrival at the Ark (cf Roney's optic-encephalograph, in **Quatermass and the Pit**).

Nigel Kneale's fears of the mass, its loss of individuality, are closely allied to the Forties and Fifties. These saw a growth in the mass movements. The Fifties were the time of mass observation, mass marketing and the mass media. Before the war there had been a craze for mass leisure-time pursuits like hiking which continued after the war with the establishment of holidays for the masses in holiday camps.

The war itself had shown the apparent danger of mass movements, and one *Pathe* news film directly contrasted mass hiking in Britain with the mass fitness campaign in Germany which, it implied, was the breeding ground for the Nazi movement. People thought and obeyed as a mass. The war, this simplistic view would have us believe, would not have happened had Germany been full of free-thinking individuals.

Kneale's own impressions of the insidious growth of government over the masses is expressed in his introduction to the 1979 edition of the script for **Quatermass II** (first broadcast October-November 1955): "There was much public concern about a new brand of bureaucracy, which manifested itself in the form of secret establishments."

But the allusions to **Quatermass** are not the only intersting aspects of THE ARK IN SPACE. Also fascinating is the serial's focus on what is now termed 'body horror'. This has emerged in cinema in zombie movies and, notably, films by David Cronenberg. Examining the contents of films including **Alien** 1979, **The Thing** (1982), and **Mutant II** (1985), Pete Boss notes (in *Screen*, volume 27 number 1), "What is common is the sense of disaster being visited at the level of the body itself — an intimate apocalypse. The enduring image is of the body irreversably self-destructing by the action of inscrutable cellular networks operating in accordance with their own incomprehensible schedules" (page 17).

In this 'apocalyptic' battle, health and sickness, order and chaos, compete in the body. In THE ARK IN SPACE, the Doctor makes the point that to revive Sarah, the medication Vira has administered has "turned her body into a battlefield". More starkly, the Wirrn's invasion of the Ark is also played out within Noah, who finds his body physically possessed. His psychic battle for the control of his consciousness, his self-identity, is mirrored by a physical battle with his own mutating cells.

Whereas Noah's psychic battle against absorption can be located perhaps as originating in the concerns of the Forties and Fifties which informed Nigel Kneale's **Quatermass** stories, Noah's physical battle with his own body belongs with the emerging concerns that would inform horror in the Eighties. For body horror is the flipside of still-current concerns with achieving mental/sexual perfection through physical perfection by means, as Pete Boss notes, such as weight-training, jogging and aerobics.

But the search for the body beautiful has discovered the body horrible. While experiencing and optimising the pleasures of the flesh it has been found that the flesh has desires of its own. In cancer, cells reproduce without regard for the health of the human host, while AIDS (nicknamed 'Slim' in Africa) provides its own, ironic ▷

Grubs up

◁ commentary on the quest for the perfect body shape.

Cronenberg's remake of **The Fly** (1986) succinctly illustrates the paradoxes at work. When scientist Seth Brundle has his genes fused with those of a fly he is, at first, ecstatic. He gains in physical prowess, his gymnastic abilities matched only by his sexual athleticism. But this has been bought at a price: the fly's DNA soon begins to make its own demands — demands which have no regard for Brundle's body as the boundary of his identity. Finally his body ruptures like an opening crysalis.

So what differentiates body horror from traditional forms of the horror genre? Whereas the latter locate the self as a mental entity threatened from without by possession or from within by the ego (becoming overwhelmed by id or super-ego functions — in horror/science fiction by the bestial and the cold intellect), body horror locates the self as a physical entity. Its horror is from the fear of losing control of one's body — of becoming overwhelmed by physical forces operating below the level of the body. By, if you will, selfish genes.

THUS body horror involves some form of alienation from one's body. Boss suggests this can be linked to the growth of medical knowledge, which has as its subject the human body and so turns the body into an object of that knowledge. Drawing on the French philosopher Michel Foucault, Boss notes:

"Through the image of fully institutionalised modern medicine, hospitals, banks of life-support equipment, the inscrutable terminology, the rigid regime and hierarchy, one's own body rendered alien, regulated, labelled, categorised, rearranged, manipulated, scrutinised and dissected, we experience the powerful and pervasive idea of subject as defensive matter becoming integrated into the wider frame of reference in which the institutional and organisational aspects of medicine — denuded of bedside manner — focus their conspiratorial attentions upon it."

Medical technology and the manipulation of human bodies is all-pervasive in THE ARK IN SPACE. It is not only Noah who loses control of his body: so does Sarah when she becomes caught up in the Ark's automatic system for processing and packaging bodies for hibernation — and so, by implication has every sleeping person on the Ark. Death has not simply been marginalised, it has been conquered; but this has allowed people to fall victim to the medical systems and mechanisms for managing life.

The Ark itself is a gigantic hospital, indeed that is precisely what Surgeon Lieutenant Harry Sullivan compares it to when passing through the sterilisation chamber. Harry also refers to Sarah Jane as "Nurse Smith". Even the Doctor, the definitive article, slips into a medical role by performing an autopsy on the dead Wirrn Queen.

For the Doctor, humanity is "indomitable", but for the Wirrn, the human race is there only as a means to an end — for them, grub's up. The hospital (or even as Harry first sees it the mortuary) has become a larder. The Doctor's earlier celebration of the survival of homo sapiens is a celebration of the resilience of human body as well as its inventive genius, both of which he identifies with himself. But the loss of identity in the crowd of humanity becomes the loss of self into something physically alien — literally inhuman. The flesh is weak, but the strength of the spirit is left ambivalent. Does Noah deliberately destroy the Wirrn race he has become a part of? How much of his human spirit is left?

THE ARK IN SPACE is out of place in the first Tom Baker season. The other stories posit a loss of individuality in the faceless organisations of the SRS, or of the Kaled and Thal races (remnants of the Pertwee years' referencing back to Fifties' concerns). THE ARK IN SPACE points forward — both to the uniquely Holmes/Hinchcliffe possession theme of the early Baker era, and to developments leading to the emergence of the body horror genre in the late Seventies.

It is an ironically Holmesian twist that this development in THE ARK IN SPACE is carried largely by set piece scenes lifted from much earlier material, material one would expect to be less powerfully horrific. But the scene that was knifed as too horrific (see 'Production', pp 6, 7) replays the ending of the original version of **The Fly**, the remake of which was to exemplify the state of the art in the genre. □

Philip Hinchliffe came from ATV to the BBC in late 1973. DOCTOR WHO was the first programme he produced — but not his first job as a producer... He entered television in 1968, almost straight from University — it took him six months to land the job. He graduated in the summer of 1967, and worked for a travel company that he'd been working for as a student during the vacations. But that "sort of meandered into nothing for a month or so". Then he took on a teaching job which lasted right through from January until about June. By then, he had a job in the Script Department at ATV.

I HAD a degree in English literature, and I had decided I wanted to work in television. Instead of going in as a researcher, as a lot of people did (in those days that seemed to be one of the traditional routes into TV, there were not a lot of routes into the drama side of television), I was quite lucky to land a job in the script department at ATV.

That was a very good introduction to drama generally. I got in and had a look around and saw what jobs were on offer. I'd sort of formulated an idea that I wanted to make television programmes — drama programmes. Quite whether I would be primarily a writer, director or producer was not something I knew then at the age of twenty-two.

Most of the companies have a script department where they deal with unsolicited scripts and there has to be a point of contact between the writing community and the agents who represent them and the television companies. People are continually trying to interest television companies in properties whether these are books, or plays that people have written on spec, or ideas that perhaps established writers want to get off the ground.

That was the first job I got. It was quite interesting, because apart from dealing with all the unsolicited stuff and ideas for future programmes, you very quickly got to know the writing community, the agents, the producers. You very quickly plugged into 'The Writing Scene'. At the same time I also negotiated contracts for writers, which was quite interesting. It was a way of being very quickly connected with drama without actually being in a production role.

"We gave the Doctor some pretty tough opposition"

Perhaps today there's a much greater awareness of the media amongst students. In those days there were your mates and colleagues and friends who were luminaries at Cambridge and landed jobs through the *Footlights* and this and that, and had contacts in radio, and they were the ones who sort of 'did it' pretty well straight away. You had a rough idea of what was going on in television, but you didn't really know — you had to get in there and find out!

Basically, I got into television, got interested and decided I wanted to produce, started writing, started story editing, and started generally being involved in that side of things. I decided I would leapfrog and try to be a director, because I hadn't really directed. I'd done a bit of acting, but it wasn't my great love to be a director. I was very interested in the script side, and I could see that producer was a very attractive job — probably the sort of job I wanted to do.

I was very young and ambitious, and thought I'd try and become a producer as fast as I could. I pushed as hard as I could in ATV without becoming a fully-fledged producer. I became an associate producer or what have you, doing work on drama. I wasn't doing very interesting things really, in fact terribly frustrating things. I got involved in a soap opera called **General Hospital**, I did a number of children's programmes (which were the most interesting), I did some comedy.

ATV was really not a very good company to be at that time if you were interested in drama. They had started in the early sixties with some quite interesting stuff. They had their light entertainment, which was their real forte, they had a quite strong sports side, they were very good at **Sunday Night at the London Palladium**, and all that type of thing. And they did quite a lot of early interesting drama — Ted Willis always had a big association with the company. Then Lew Grade had a very good relationship with Wilfred Greatorex as well, and out of that grew things like **The Power Game**. They did things like **Probation Officer**, which was really a very good series early on, they had **Emergency Ward 10** which was one of the most successful of its kind — as successful as **EastEnders** in its day.

But that had just happened. I got there at the tail end of **The Power Game** and the rest of it. That was a first phase of very strong popular programming in the drama field which was just ending. I got there and found there wasn't much happening. I was very interested in doing slightly more experimental stuff and found it very difficult. I tried to get them to do plays by Colin Welland and David Hare and people like this that they'd never heard of and didn't really want to do. So it was frustrating from that point of view. There wasn't any really solid drama to work on.

So I did what I could. I got involved very much in children's things, and I represented the company at the network planning level. And that really led to me getting **Doctor Who**.

I had an agent and decided I needed to move. So there I was with a fair bit of experience, ambitiously looking for my first producing job at the age of about twenty-eight, and with a reasonable record in the children's area.

In those days it was very unusual to have an agent. It's now very usual. When I took an agent on, there were very few producers who had agents. Most were pretty much rooted in one company or another, and it was directors and actors and actresses who had agents. But I thought it would be very smart to get myself an agent who could then talk around town and try to get me a job. It payed off very well. Pure luck really.

Basically, the **Doctor Who** slot came up because Barry Letts was moving on. I thought it was brilliant! They probably offered it around a few of the producers in the department, and perhaps didn't get any takers. And Bill Slater who had just taken over as head of Series and Serials had heard through my agent that I was interested in moving, and decided that I would be good news for the programme. He took a flyer on me really!

I knew all about **Doctor Who** — I saw people like Verity Lambert had done it, it was a good show, it was in good shape. I'd been watching it with Jon Pertwee. Everybody had heard of it — it was brilliant.

I was offered the job in about November 1973 to start the following April. I was also offered another job just before I got into it. That was a wonderful programme, which unfortunately I lost because it got lost in a strike. It then got made, eventually, by Martin Lisemore. It was called **The Girls of Slender Means**, based on a Muriel Spark book. I set it up with Moira Armstrong and cast it, and then it got axed in the strike. Then I was into **Doctor Who** when it got resurrected with Moira directing but under the aegis of Martin.

STAR PIONEER

With **Doctor Who**, I started in the spring of 1974. They knew Barry Letts was going, but they weren't sure who the new Doctor would be. So Bob Holmes, who was already there, was told to develop story ideas. There was talk of Mr Pastry and all sorts of strange people being cast, and so they developed this sidekick who'd do all the running and jumping and shooting and everything.

BOB had developed a couple of story projects before they knew who the Doctor would be. I had no hand in casting Tom. He was a *fait accompli*. But I did have a hand in developing the character. Barry was very good about that. I formed a relationship with Tom, and discussed with Barry what the character would be.

I learned a lot from Barry because I was not only getting to grips with the programme, I was getting to grips with being a producer, working in an organisation I'd never set foot in (I'd been offered script editing jobs there before, but I'd never taken them). I didn't know how to organise a programme and had to learn how to work within the system at the BBC. It was quite a challenge; I just wore an air of confidence, and got on with it!

Bob Holmes had quite a large influence. He was very much anti UNIT — he thought it was all rather silly, running around shooting at monsters. It had had its day. He had already embarked upon commissioning stories. But because it was all a little bit uncertain, they thought they'd better commission some old favourites, for safety since we don't know who the Doctor's going to be.

When I got there, they'd commissioned a Dalek story from Terry Nation, a Cyberman story from Gerry Davis, and from Bob Baker and Dave Martin they'd commissioned a Sontaran — which was a character that Bob himself had invented. Although those stories were not completed (the Sontaran one had been written, and the Dalek one was half written) they were on the go. Bob didn't like the idea of using the old monsters, but he was enough of a showman to know that probably it was a safe bet to beef up the season.

I had quite firm ideas about the Doctor's character. I discussed with Tom what we thought he could do with it. We discussed what he ought to look like. I also did a sort of crash course on the programme — I hadn't really seen that much of it, though luckily I'd seen quite a lot of the Jon Pertwee stuff. I thought that I really ought to know what had gone on before. I couldn't just do what I wanted with the programme, there was something there which belongs to everybody, as it were. So I sort of absorbed the tradition, and spent a lot of time really soaking the programme up. I may not have known every detail, but I absorbed what the tradition of the programme was. I had all the pseudo-scientific arguments about time warps and all that explained to me!

That was the first thing I did. Then I formulated a view of the character, which I suppose was partly from that tradition, and the Sidney Newman "cosmic hobo" phrase stuck in my mind. I'd read a fair bit of science fiction, not a lot, so I spent my preparation time reading further from writers and authors who perhaps I knew about but had never really read. I read voraciously throughout the whole genre.

"I had quite firm ideas about the Doctor's character"

I got really interested in all sorts of concepts. It was like suddenly discovering a really fascinating area which I had only vaguely known before. Bob already had a very good background and was very well read. He also had the drop on me because he could remember all these old movies which I've never seen! So out of all that we formulated the character. I liked the idea of him being sort of Bohemian.

The decision was that both Bob and I, although we'd got these favourites in the first season — in the bank, as it were — both felt that we'd like to move the show away from what had been the 'Barry Letts formula'. Not because we didn't rate that, I think Barry was a terrific producer of the show and Jon Pertwee was a very good Doctor. I thought that the Pertwee Doctor driving James Bond type cars and with that sort of gadgetry was a sort of Regency Buck down the King's Road, Sixties Doctor which I thought was extremely good. But I felt that that was now slightly played out, and I wanted someone different.

At the time, heroes were really going out of fashion. Your hero could be a little bit more vulnerable, a little bit more complex. So our Doctor wasn't quite the same moral authority. He was getting a little bit back to the first Doctor — he was irrascible, unreliable, and humans were not quite sure whether they should trust him or not. But basically he was an heroic character. He was less powerfully heroic, though. He had to work a bit harder to get out of problems; and we gave him some pretty tough opposition, I think, so he couldn't just 'with one bound' be free all the time!

Tom kept going round saying "I'm not really human, how do I portray a five hundred year old Time Lord?" And I said "Olympian detachment, Tom. You're very good at Olympian detachment." So he used to quote this phrase back at me. But basically, the Doctor is a human hero — we all identify with him so easily. He is the ultimate essence of human virtue. But at the same time, biographically as it were, he's got to sort of be non-human. So Tom was quite keen to get some of his 'non-humanness' into it. Bob was as well, which is probably why, at times, we showed him being a bit detached.

I felt that we could move the show in a different direction — more into genuine science fiction and fantasy. We didn't want to be so reliant on monsters in funny masks all the time, but in a way take the audience on a genuine journey of fantasy by creating an atmosphere in the stories. And that tied in with Bob's idea of not relying totally on monsters that weren't very interesting and didn't have very interesting motives. I thought we could add a bit more power — I was quite interested in doing something in the science fiction area which, okay, would be **Doctor Who**, but we could balls it up a bit! □

CAMS: 3F, 4C

30. 3 F WS TRANSOM

9. INT. THE TRANSOM

VIRA, DOCTOR in 2S come fwd. (VIRA IS WITH THE DOCTOR)

VIRA: Doctor, you spoke of parasitism.

DOCTOR WHO: Just a guess. No this way, I think: he'll have left the control room.

VIRA: And you believe Noah has become a host for this creature?

CAMB L. HOLD 2S (fav. DOCTOR) DOCTOR WHO: I might be wrong, Vira -

VIRA: No, that is why you said he knows about the Wirrn. Your postulate is a multi-nucleate organism with shared consciousness?

DOCTOR WHO: I believe it must be something of that kind.

31. 4 C CU VIRA

VIRA: Then the logical progression is that Noah will ultimately become part of the Wirrn?

32. 2 F CU DOCTOR

DOCTOR WHO: There's no need to assume the worst. There may be something we can do. But we must talk to him while he's still emotionally a-

33. 4 C CU VIRA

VIRA: A human being? Yes, I understand.

34. 3 F CU DOCTOR

35. 4 C CU VIRA (THE DOCTOR LOOKS AT HER. HE LEADS ON)

36. 3 F 2S VIRA/ DOCTOR OUT R.

- 13 -

RECORDING BREAK (9) SET IN TRANSOM SHUTTER

Script Extract 1: Scene cut from part two (for time reasons)

CAMS: 5A, 3C, 4B FM-1, FM-2

37. 5 A WS TRANSOM

11. INT. THE TRANSOM

DOCTOR/VIRA in L. GO u/s (VIRA AND THE DOCTOR COME TO A STERILITY SHUTTER. THE DOCTOR RAISES A HAND TO BREAK THE LOCKING CELL. THE SHUTTER SLIDES BACK. NOAH STANDS ON THE FARTHER SIDE IN RIGHT PROFILE. THE BLASTER IS HELD IN HIS RIGHT HAND)

38. 2 G VIRA/DOCTOR in L. PAN them R.

RAISE SHUTTER/

PAN VIRA R. VIRA: Noah...!

2S VIRA/ NOAH (HE TURNS TOWARDS THEM. THE WHOLE LEFT SIDE OF HIS BODY IS HORRIBLY DISTORTED BY SCABROUS GREEN SWELLINGS.

NOAH turns L. VIRA REACTS)

39. 4 B 3S DOCTOR/VIRA/ NOAH

NOAH: Keep back! Don't touch me...

VIRA: Noah, please -

40. 2 G 2S VIRA/NOAH

NOAH: Keep away, I said.

(HE RAISES THE BLASTER)

41. 4 B 2S DOCTOR/VIRA

DOCTOR WHO: Noah, tell us one thing. How much time do we have?

42. 3 G MCU NOAH

NOAH: Time?

DOCTOR WHO: Before the Wirrn reach their adult form?

Comes fwd. HOLD CU

NOAH: It feels near. Very near. The tearing free and then the great blackness...rushing through... wirren-wirrennn....burning-fire-life-ecstasy!

43. 4 B TIGHT 2S DOCTOR/VIRA

(HE ROLLS AGAINST THE SHUTTER, PANTING FOR BREATH. HIS VOICE CRACKED)

44. 3 G CU NOAH

Oh Vira...Oh, Vira!

45. 4 B CU VIRA (SHE STARES AT HIM)

VIRA: Are you in pain?

46. 3 G CU NOAH

NOAH: Pain? I'm in torment! These creatures....

GOES u/s Comes fwd. (HE THROWS THE BLASTER AT THE DOCTOR'S FEET)

Vira shoot me!

47. 4 B CU VIRA Kill me! Please...

48. 2 G CU NOAH For pity's sake, kill me!

48A. 4 B CU DOCTOR

48B. 3 G MCU NOAH

4 B CU GUN

49. 4 B TIGHT 2S DOCTOR/VIRA PAN VIRA R. (NOAH IS A CONVULSED, SHUDDERING BUNDLE. THE DOCTOR'S JAW TIGHTENS.

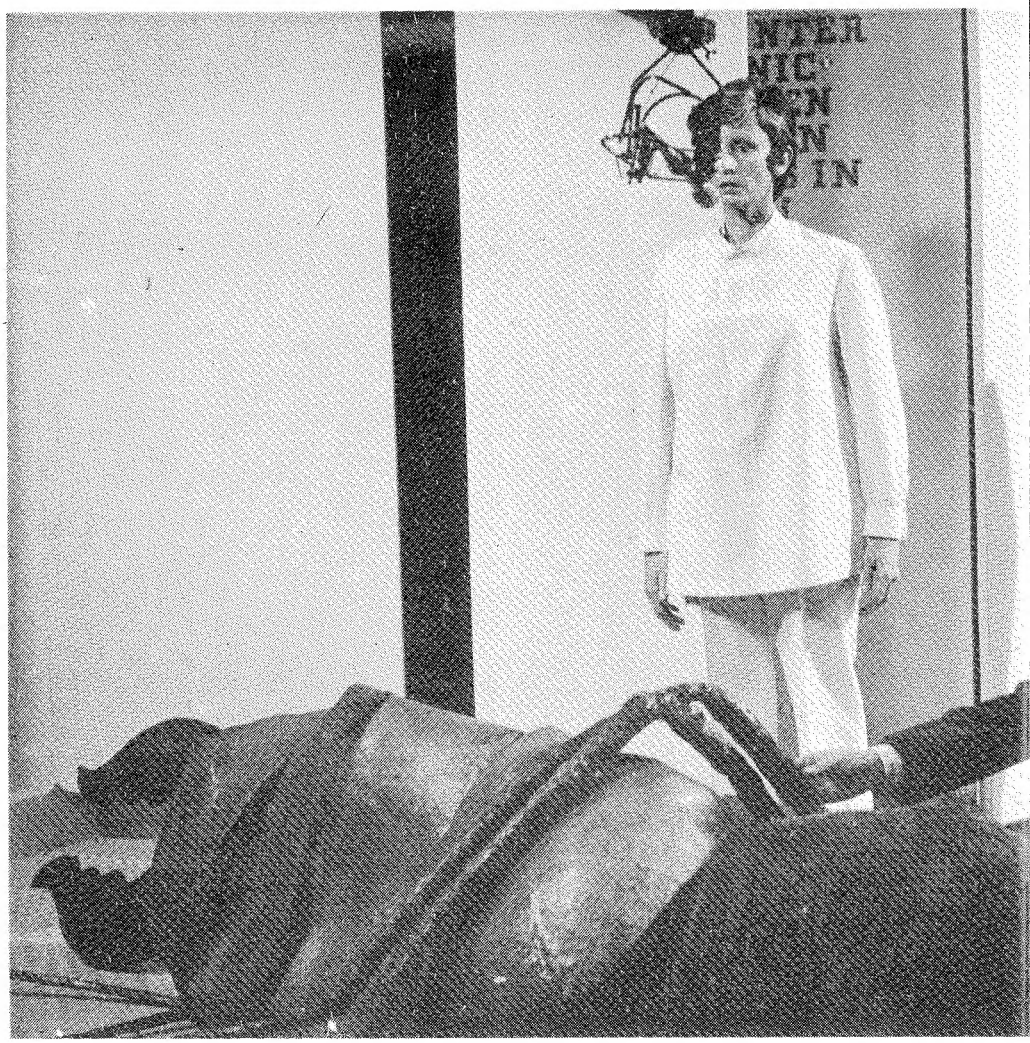
LOWER SHUTTER/

- 16 -

50. 2 G 2S NOAH

(4 next)

Script Extract 2: Scene cut from part two (see Philip Hinchcliffe's comments)



HINCHCLIFFE decided that the first story he himself had commissioned had produced a first-class script — a conscious departure from the old style of Pertwee adventure which achieved his and Holmes' aims of exploiting a genuine sf genre. But Hinchcliffe was concerned to avoid the jibe sometimes levelled at **Doctor Who** about 'cardboard-looking sets'. His belief that attention to design was just as important as attention to script had benefits in that a good design team was also a key to getting a good director.

Roger Murray-Leach was one of the designers Hinchcliffe had spotted during his months trailing Barry Letts and learning the ropes, touring the BBC, watching and learning the techniques of organising a television programme. Roger Murray-Leach's background was in light entertainment, where he had worked on programmes like **The Goodies**, **Monty Python's Flying Circus** and **Steptoe and Son**. A feature of his work was the inclusion of ceilings in his sets, a rarity among television designers, who normally preferred their sets to be open-topped so as to facilitate lighting them from above with the studio arrays of roof-mounted lights.

Nevertheless, ceilings were felt to be intrinsic to the Ark sets both to given them the claustrophobic feel of a space vessel, and to counterpoint the grandiose central set, the Cryogenic Chamber.

Robert Holmes' script described the Cryogenic Chamber as a long, tunnel-shaped corridor with horizontal beds along each side, the sleepers resting beneath perspex sheets. Careful use of mirrors and backdrops could give greater length to the corridors than was possible to realise in the television studio, he suggested. Rejecting this as too conventional, and offering another solution to the problems of restricted studio space, Murray-Leach thought laterally, as Rodney Bennett, brought into the show for his work previously as a plays director, explains:

"I saw it as a very long corridor with rows of beds on either side — rather like an enormous hospital ward or dormitory. And I suspect that's what was in the writer's mind, too.

"But the designer had a problem. There wasn't room in the studio, with all the other sets, to have a long corridor-shaped chamber. So he began to think about alternatives; and hit on the brilliant idea of up-ending the whole thing. Instead of the sleepers lying horizontally, he designed the chamber so that they would stand almost upright.

"When the actors came to rehearse the scenes in the chamber, it was obvious that with these designs the impression was not so much of entering a big dormitory as of going into a church. And when we got to the studio, the cameramen underlined this idea: there was one camera very high, looking down on the sleepers, and another, very low, which made it look as if the chamber towered over the Doctor and Harry.

"Much later when the programme had been edited, the composer, Dudley Simpson, wrote the background music that increased the feeling of awe and mystery as the two entered the chamber.

"Although we had a fair idea of what the chamber would look like from the designs and the model, it wasn't until we got to the studio itself that we saw it in real life.

"When I reached the studio early in the morning, the sets were already up. They had been erected the day before. Roger was already there, attending to the hundred and one things still to be completed. A knot of electricians were deliberating over an assorted jumble of control panels and switches to be fitted into special slots in the sets. Nigel, with two assistants, was rigging and setting lamps; cameramen were trundling in their cameras. Various other pieces of equipment lay about,

PRODU

waiting to be set into position. The scene was somehow both chaotic and orderly.

"I walked quickly round the sets. They were still incomplete, but they looked marvellous: and the crowning glory was undoubtedly the Cryogenic Chamber."

Roger Murray-Leach devised the curving corridor of the space station's transom as a series of jigsaw parts into which airlock door sections could be slotted. The illusion of being in orbit would be effected by the panoramic windows looking out into space (the starfield background was ChromaKeyed in).

Philip Hinchcliffe: "I got Roger Murray-Leach in; he'd been doing light entertainment shows but was very very clever. And he said 'Cor, yes — we'll really go for this'. So he really went for all the cryogenic thing and put up this stupendous set — which compared with films wasn't brilliant, but it was certainly bloody good and made an impact. It really catapulted the show straight into a different world. The monsters weren't too good — but the rest of it was."

Almost all the elements had to be built from scratch (although some control panels were used from Visual Effects stock obtained from 'Century 21 Productions'), which made the potential costs extremely high.

The traditional fall-back for an over-budget story was another story in the season made very cheaply to balance the books (for example, the studio-bound THE CURSE OF PELADON — story MMM — freed money for the more expensive stories of season nine). Although THE SONTARAN EXPERIMENT (serial 4B) had been made on location on Dartmoor, it was by no means a cheap story (see next issue). Philip Hinchcliffe and Production Unit Manager George Gallacio had decided to make THE SONTARAN EXPERIMENT and THE ARK IN SPACE essentially as a six part story. This had the added bonuses of getting rid of one six-part story by splitting it into two shorter plots and of offering two 'opening nights' instead of just one.

Robert Holmes was working with Gerry Davis on a script for later in the season which was also to be set on the Ark, albeit at a different point in time, so some of the sets could be reused for that (see IN•VISION: REVENGE OF THE CYBERMEN).

The crew of the Ark wore white costumes, with coloured shoulder flashes to denote rank. Commander Noah (real name in the serial Lazar) and Rogin wear red shoulder flashes, First MedTech Vira wears yellow, Sarah wears blue, and Lycett and Libri wear green.

Responsible for the model work and other visual effects, Tony Oxley had a minimal allowance for filming. The great majority of the effects, including the establishing shots of the Ark, were done on video in the studio. The only exceptions were the 16mm film of the puppet Wirrns' spacewalk round the Ark and the launch of the transport ship. The Wirrn puppets were hung from strings and 'walked' over a model of the Ark's hull. The shuttle was also a model, filmed rather than recorded on video because of the requirement for its pyrotechnic explosion, which could be more easily controlled on film than on video. The explosion, watched by the Doctor, Sarah, Harry and Vira on a screen, was silent.

THREE cameras were needed in the studio to achieve the opening shot of the Ark in orbit (an unlikely position to find it, see review, pp 6,7). The first focussed on a view of space, the second viewed a telejector slide of the earth and more stars, while the third viewed the model of Space Station Nerva against a blue ChromaKey backcloth. The three pictures were then mixed together, and as the third camera zoomed in on the Ark, the others zoomed out to keep the background in proportion.

Also achieved with ChromaKey were the shots of the Wirrn grub's flesh peeling away under the blasts from Harry, Vira and Rogin's fission guns, and the scene at the end of part three where Noah's human face is visible for a moment before being submerged in the features of the Wirrn into which he has mutated.

A spark machine provided the blast of the fission guns, which were working props, the ends opening up as they fired. The gun used by Noah to kill Lycett was a more simple, static prop. The effect of it firing was achieved by a superimposed blue flash from the muzzle, and a larger blue 'splodge' on its target.

Asked during the production to become **Doctor Who**'s resident 'monster-maker', John Friedlander departed from his usual latex-based creations and used a variety of different materials to create the Wirrn. The basis of the various sized grubs was polythene bubble-wrap packaging material. The whole thing was latex-painted and then sprayed green. Rubber nodules were added to the full-sized grub (played by Stuart Fell).

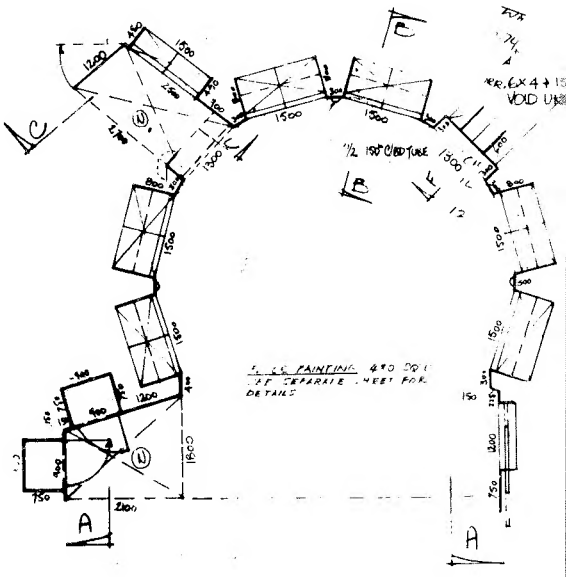
Since Stuart Fell was unavailable for rehearsals, the part of the Wirrn grub (until the cast reached the studio) was played by Friedlander himself, crawling along the floor to give the proper 'feel' of the Wirrn grub to the cast.

The two adult imago Wirrn were a combination of bamboo frame, fibreglass head, and moulded latex abdomen. Ambitious ideas in the script to show the Wirrn chewing through bulkhead walls, scuttling along the floor on their legs and hanging from the ceiling by their rear pincer claws had to be dropped because of the restrictions of the costume. In fact only the dead Wirrn Queen had a pincer claw fitted. The other two Wirrn props were propelled by the actors, Stuart Fell and Nick Hobbs, shuffling along with their feet. The 'feet' of the live Wirrn were not shown on screen except in the filmed model footage. The mandibles of the adult Wirrn moved when they 'chirrupped', and Noah's mandibles also moved when he was speaking.

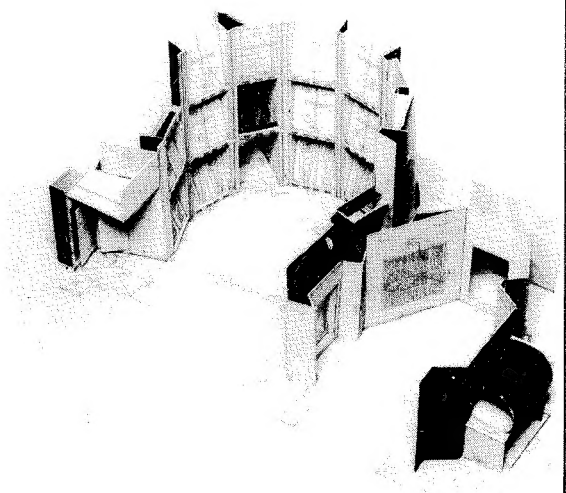
The point of view shots of the Wirrn, both at the story's beginning, and later (the grub's view of Harry in part one, and the reprise of the Wirrn Queen's arrival on the Ark) were done by fitting a green 'Aida' lens to a camera and then smearing the lens with vaseline.

At the end of episode one as the dead Wirrn Queen falls towards Harry, the screen was faded to black before the closing titles. The end of episode two, as Noah looks at his mutating hand and arm was re-recorded for the beginning of episode three.

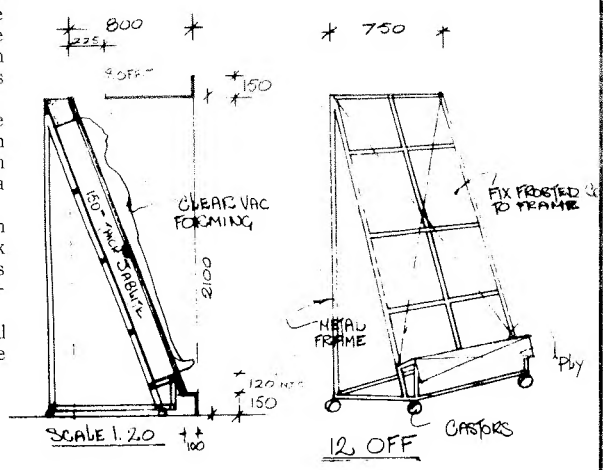
The script for THE ARK IN SPACE reveals several points worthy of note. This is the first story to feature



Design plan of the Cryogenic Chamber set



Design model of the Cryogenic Chamber



Design plan for one of the pallets

◁ the fourth Doctor's yo-yo. He uses it as a way of taking a gravity reading — and deduces that they have arrived on an artificial satellite. Less scientific, the Doctor mentions to Harry (when Sarah is recovering from near suffocation) that he has some brandy in the TARDIS. The Doctor deduces the date of the Ark's construction partly from a modified version of the 'Bennett Oscillator' — perhaps an 'in' pun on the director's name.

The date that the Doctor gives (late twenty-ninth to early thirtieth century) is not of course the date in which the story is set — rather when the Ark was either modified or built (this could therefore be a date for REVENGE OF THE CYBERMEN — serial 4D). The date in which THE ARK IN SPACE is set is never actually specified. The Doctor tells Harry that the cryogenic process could preserve the sleepers for over five or ten thousand years, and says that they are now "well beyond" the thirtieth century. Noah describes the human settlers as arriving in Andromeda "long ago". In THE SONTARAN EXPERIMENT, written by Bob Baker and Dave Martin, the Doctor tells Vural that the sleepers have been on the Ark for 10,000 years, but from the tone of his voice this is only a guess.

THE first studio block for THE ARK IN SPACE was in TC3 on October 28/29, 1974. Block two was a fortnight later (November 11/12). During the first day's recording, the opening and closing titles of THE SONTARAN EXPERIMENT were also shot (since the serial had no studio time booked). The opening titles for episode one of THE ARK IN SPACE were tinted green. This was one of the only occasions that the slit-scan Tom Baker titles were not shown in blue (see also IN•VISION: SHADA).

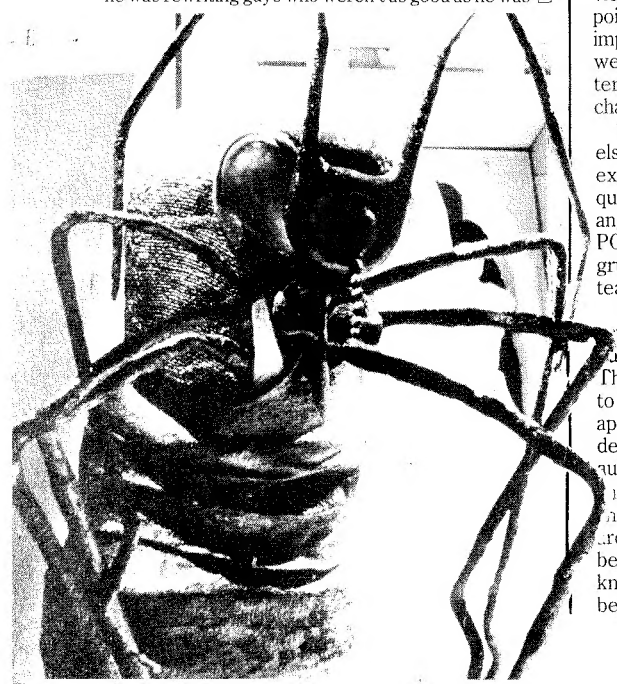
The voices of Peter Tuddenham and Gladys Spencer (the Earth High Minister) were recorded on 16 October, 1974.

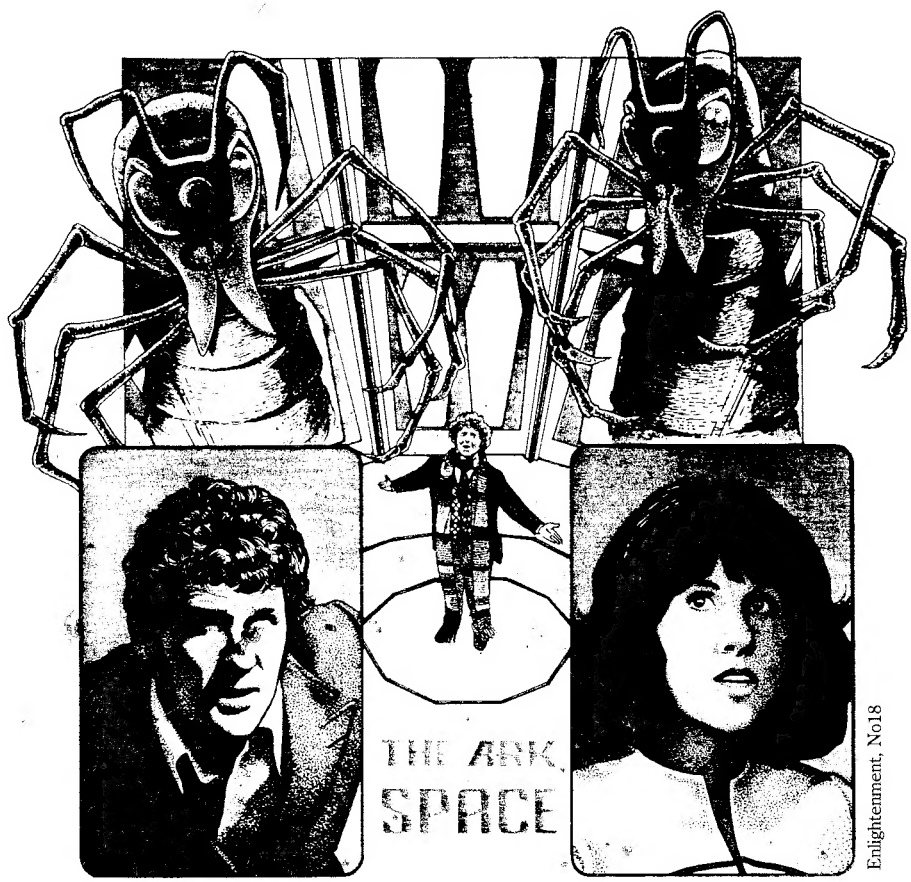
Dudley Simpson composed and conducted the eerie incidental music for the show. But the scene where Sarah is about to be cryogenically frozen was accompanied by one minute 41 seconds from Handel's *Largo* suite (Concerto Grosso Op.3 No.2) performed by the Academy of St. Martins in the Field.

With a finished running time of 24 minutes 58 seconds, episode one had to lose some of its opening sequence showing the Wirrn Queen entering the Ark, facing the Autoguard, wrecking the controls, and then entering the Cryogenic Chamber and smothering Dune. Much of the footage recorded for this sequence was shown in episode three as the Doctor relives the Wirrn Queen's last minutes.

Other scenes were also cut. Sometimes, as with the scene of the Doctor and Vira's conversation in the corridor (see script extract 1), this was for reasons of time. However the sequence in episode three where Noah begs Vira to kill him was cut for other reasons. Philip Hinchcliffe explains:

"We cut some scenes out after we had recorded it. You got a bit too much anguish. I decided that was perhaps going too far, and referred it up to Bill Slater, and said 'What do you reckon?' And he said 'Oh yes, we've got to have that out.' Bob used to sit there chuckling in the back, saying he loved it all — wonderful. There was a bit of devilment in Bob Holmes. Barry (Letts) was very serious, and liked to do themes like popular ecological problems and all this sort of thing. Bob was a bit of devil and used to say 'Let's scare the buggers!' But he was a genuinely interesting writer. I was lucky because when he was rewriting, half the time he was rewriting guys who weren't as good as he was □





Enlightenment, No18

WHEREAS ROBOT (serial 4A) was designed to accent continuity within the series given the coinciding departures of producer, script editor and especially leading actor, THE ARK IN SPACE had the task of signposting the way in which the new triumvirate of Hinchcliffe, Holmes and Baker intended the show to go. **Doctor Who**'s format had been bent in the previous few seasons, but ARK now broke it wide open.

Quite a tall order for the first story under the new team, and it could easily have gone wrong — slipping into the trap of giving too much attention to ulterior production motives to the detriment of the plot. It boded well for the future that not only did the team achieve their aims, but they also turned in a rollicking good story.

The opening scenes demonstrate that the series is changing: the Doctor and Sarah, with new travelling companion Harry, have left Earth (and an era of the show) behind. The first shot of part one shows space station Nerva hanging in space with the Earth as background, a suitably high-tech, straightforward sf tone which is continued throughout the story. The view is improbable — Nerva ought to be beyond this point to be safe from the solar flares — but it is an important 'teaser' for the story. Firstly, it puts viewers in a position of knowledge which the characters do not share, which means we worry for the characters because of the threat only we have seen.

This manipulation of point of view is used elsewhere in the story to heighten tension. For example, the end of part one, where the Wirrn queen falls towards Harry, preceded by a reverse angle on his reaction, and then a fade-to-black of his POV as the theme crashes in; or the view the Wirrn grub has of Harry, which we recognise from the teaser's POV of the Ark.

The story is well-paced, non-stop, high-tension ction adventure. Within a few moments of stepping ut of the TARDIS, the travellers are in trouble. The viewers are reassured by the Doctor's solution to the oxygen problem: despite his Bohemian appearance and obvious youth, he can still be depended on. Further problems follow as the automatic defence mechanism corners the Doctor d Harry. And unknown to them, Sarah (our sole nk with the safe, familiar past) is spirited away. We re worried for two reasons at the same time: because we know more than the characters (we know where they are from the opening titles), and because even we still don't know everything (there *is* a green blob crawling around the transom, despite the Doctor's reassurances, but what is it?).

The story develops as both thriller and mystery. The Ark's malfunction is a result of cables being bitten through by something with both intelligence and very large teeth.

The first part, given over to the regular characters, is steadily paced to reveal all of the above. Further worries are that, despite the high-tech, trails of slime desecrate the sterile Ark. The monstrous attack on Harry at the end catapults us into the rest of the story.

We have the first view of the Wirrn larvae breaking out of the solar stack, and we know of Noah's changing circumstances.

Well-paced, non-stop, high-tension action adventure

Only gradually, and very teasingly, do we realise that Noah is being taken over by the Wirrn. They consume and digest humans — mind and body! As the Doctor says, "too horrible to think about". It results in some powerful scenes, such as at the start of part three. The High Minister's recorded "pep talk" echoes around an almost-empty space station, her assumption as to the success of the project already seen to be cruelly ironic. For Vira, the speech is clearly inspiring. Elsewhere however, for her one-time pair-bond Noah it is a cause of agony as he mentally and physically wrestles with the invader while the High Minister talks about an Earth free from contamination, "purified by flame".

Tension is built up and sustained along classic horror lines, with the action taking place in a confined, unfamiliar setting, full of long and empty corridors where methods of escape become threats themselves — doors reveal gruesome creatures, or barely hold back the pounding Wirrn larvae; worse, Sarah is stuck in the conduit pipe (sf's traditional escape route) right in the middle of the Wirrn hatchery; body pallets no longer protect humans from death, they invite it as they become shelves in a larder; and the Wirrn seem to know even of the lifeboat facility offered by the transport ship.

Dawn of a new age

Throughout the story there are conscious build-ups to a climax, a climax which is then taken one step further: Harry and Rogin pursue Noah, but the power fails, leaving the corridors eerily dark. The device of separating the companions (even in a confined setting like this) is often used to good effect. There is no respite from the tension of the accelerating pace. Though the show has not lost its sense of humour, which is still apparent through Harry (and his concern for his shoes) and, more offbeat, through the Doctor.

It is a masterly directorial achievement by Rodney Bennett, but similar plaudits must go to Roger Murray-Leach for the Ark's interior, convincing in its clinical functionality, and adaptable to the full horror potential of gloomy corners in an apparently bright, life-giving new world. The special effects helped too, with the starscapes through the transom windows being particularly memorable. The model work was fittingly impressive, with the exception of the Wirrn swarm traversing the hull, looking for all the world like something out of **Michael Bentine's Potty Time.**

Overall the Wirrn were a success. The larval stage, looking like giant slugs, and with that baleful black hole of the devouring mouth/eye, were as alarming as the full-scale creature.

Among the station crew, Richardson Morgan's Rogin stands out — excellently played, with the kind of cynical delivery that brings a wry smile to the face. His character, noticeably out-of-step with his acceptingly obedient fellows, appeals from the first complaint ("Didn't I tell you, Lycett, I said 5,000 years ago, there'll be a snitch up!") to the last noble act of sacrifice. Wendy Williams also turned in a creditable performance as Vira. She was somehow unearthly, cold and calculating, but allowed flashes of humanity to show; this was more apparent when coming to terms with Noah's destruction, but also came through in her almost-eagerness at hearing news of the Star Pioneers, and her smile at the very end of the story. Kenton Moore was chilling as Noah, though how such a suspiciously neurotic character passed the selection tests back on Earth to be included at all defeats me.

And what of our new trio of characters? After just two stories, they've established a fine rapport. Harry is the *Boy's Own* hero, full of "crikey", "bad luck old man" and cricket. It's the sort of Old School repartee guaranteed to rub Sarah up the wrong way: "Call me Old Girl again and I'll spit in your eye," she manages to retort, despite still feeling breathless after her part one ordeal. Elisabeth Sladen continues to be marvellous. As the show's veteran, she comes into her own, developing what is anyway the best character for a companion in many a year. Sarah is intelligent (she thinks of using the shuttle's

Review by JOHN HARDING

power supply), independent, brave (volunteering for the journey through the conduit pipe) and willing (if not always able) to look after herself.

Two such strong characters risk overshadowing the Doctor. They never actually do, since Tom Baker has far too powerful a persona for that. His screen presence is so strong already that the part is his, and Pertwee recedes into the show's history. There is some comforting continuity: a certain ostentatiousness of attire, the light humour but fierce morals of Pertwee. But Baker's Doctor is much more intense, like a distilled version of his predecessor. He is also much more alien, less human, more zany and offbeat, but still brilliant — a man of action, but with a grander, more reflective and philosophical side which is seen in the "Homo sapiens, what an inventive, invincible species" soliloquy. Eight episodes into his tenure, Tom Baker has produced a multi-faceted, intricately-formed character.

THE ARK IN SPACE is a **Doctor Who** masterpiece, a superb mix of mystery, suspense, pathos and horror. It is hard-hitting and harshly real, though never gratuitously violent. The storyline is grandiose: the future of humanity apparently resting on the survival of the selected few, who were played throughout by half a dozen well-developed characters. In the Wirrn, the show has more than just bug-eyed monsters. They are a sentient and emotional race motivated by the desire for survival and revenge for their expulsion from their own planet by colonising humans.

For old fans of the series, and newcomers to the real start of Tom Baker's era, what could one say about the serial, except roll on the next one. □

The Ark in Space by JOHN LUCAROTTI

ROBERT Holmes and Terrance Dicks had worked out a scripting 'insurance policy' during their season together. It was to give the fourth Doctor a secure start during what might be an initial period of audience hostility following the switchover from a tried and familiar face to a new lead actor. Their policy had been to commission scripts from as many established writers and veteran **Doctor Who** professionals as they could find to accept the fee. Terry Nation was an obvious candidate, so too was one-time script editor Gerry Davis.

Philip Hinchcliffe: "We had the favourites in the first season sort of 'in the bank', because that was the strategy and it was too late to reverse it. Bob had also gone to John Lucarotti and had either given him an idea or John had brought the idea up."

John Lucarotti's name came up after a chance meeting between him and Terrance Dicks at Tandem Books. Terrance Dicks remembers: "I knew John, and might have been in the early meetings and discussions, but I didn't work with him on the story. I might have commissioned an outline, but Bob Holmes would probably have commissioned the scripts. I had little or nothing to do with THE ARK IN SPACE." John Lucarotti lived in Corsica, but was on a rare visit to England to tie up contracts for three children's serials he had been commissioned to write by Southern Television. One of these was **Operation Patch**, the novelisation rights of which were bought by Tandem for their Target Books range of children's paperbacks.

Accepting the offer to write for **Doctor Who** again for the first time since THE MASSACRE (serial W) broadcast in February 1966, Lucarotti warned that future meetings would be difficult because of his preference for writing scripts while sailing around the Mediterranean on his yacht. Nevertheless, by August 1974, John Lucarotti had delivered a set of draft scripts with the working title of THE ARK IN SPACE.

Not having written for **Doctor Who** since the practice of giving each episode an individual title was dropped (after serial Z — THE GUNFIGHTERS), he had given each episode of THE ARK IN SPACE an episode title ending in 'ball'. So the first episode was called 'Puffball', for example, and the final episode was 'Golfball'.

John Lucarotti's story was set aboard a gigantic space station called 'The Ark', in which the cream of human cilivisation had been placed in suspended animation to survive a period of solar flare activity that had scorched the Earth to a crisp. As well as a cryogenic storage section, the Ark also contained a gigantic hydroponic garden the size of Kent. The notion was that the survivors, once reawakened, would transplant the garden back to Earth to begin the planet's reseeding. But centuries later, the sleepers have not awakened, and the Doctor pilots the TARDIS to the Ark to find out why.

Research by JEREMY BENTHAM

He discovers that the lush vegetation is now home to a colony of fungus creatures called the 'Delc', who came aboard by accident when their space-borne spores became embedded in the space station's infrastructure and germinated. Multi-nucleate organisms, the creatures have been able to steal inside the Ark where they have found perfect conditions for mass breeding — a lush garden, and a rich source of food in the sleeping humans.

By the time the Doctor's party arrives, the Delc are well established in their 'farming'. They are a two-tiered life-form: the intelligent species are huge, immobile puffballs which communicate telepathically. Once fully grown, however, they split open to seed more spores. Some of these spores germinate into more puffballs, while the remainder become multi-legged headless bodies which act as mindless drones .

The Doctor's job is to prevent the Delc from systematically killing the sleepers so they can feed on their decaying remains, and to drive the Delc from the Ark. This task is not easy; aside from fending off attacks by the Delc drones, the Doctor discovers that he cannot just blast the adult puffballs without them exploding and releasing more spores. Eventually, massive charges of electricity provide the solution ("...just like frying mushrooms, really"). Finally, in what was scripted to be a spectacular and amusing climax, the Doctor rids the Ark of the last of the puffballs with the assistance of a golf club he just happens to have about his person.

Philip Hinchcliffe was not happy with the scripts. The essence of the story was strong — even horrific in places — but the production overheads would be very high, and the dialogue was inappropriate to the programme in its current format.

Barry Letts comments: "As far as I reme , what came in was too clever by half. What John had done was so involved — the scripts were incredibly complex. They were too hard, too difficult, too complicated and sophisticated for the slot."

Robert Holmes remembered: "There was a postal dispute, so the scripts came in a bit later than expected. When the second episode came in, we could see it was veering off the course that we wanted, but it was too late to do anything about it. Then when the last bit came in, Philip said 'We can't use this thing — we've got 18 days to get it right.' That was just before the director, Rodney Bennett, arrived."

Philip Hinchcliffe: "Basically, with hindsight, it was the plot of *Alien*. There was the idea of the seeds, and the cryogenic suspension, and something infecting the humans — using the body as a host."

In the circumstances, the solution seemed to be a complete rewrite of THE ARK IN SPACE. Hinchcliffe and Holmes agreed that, because of the difficulties in communicating with John Lucarotti, he should be paid in full for the scripts as they stood. The BBC also recognised his copyright on the finished production. The script editor could then exercise his right to tailor the story specifically to the programme's requirements.

Robert Holmes: "I took it home and I totally rewrote it. It had my name on *because* I totally rewrote it. Wherever possible though, I tried to keep the original writer's name on the credits — unless it was 100 per cent me."

Hinchcliffe: "I leaned on Bob Holmes, and said, 'Look, you've got to write this, it's a bloody good story.' So Bob disappeared, and sweated blood and wrote the story. I encouraged him to follow his own bent really, and wangled his payment out of the BBC.

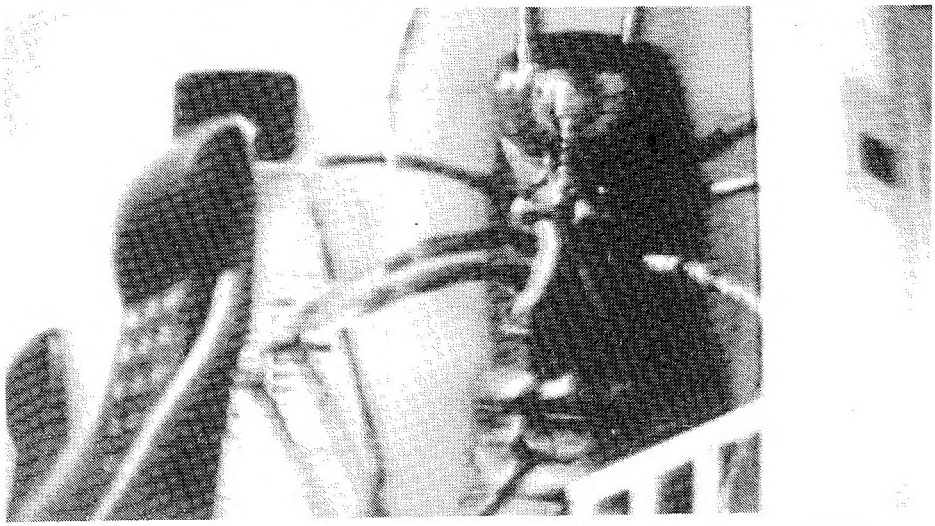
"He did a marvellous job. I thought 'We've got something really good here!' Bob got us all out of a terrible hole, and did something rather brilliant."

So for the next few weeks Hinchcliffe became script editor while Robert Holmes was author. This was a mutally accepted arrangement that the pair would sometimes exercise over the coming years. As a former script editor himself, Hinchcliffe added a lot of input to the rewrite, not just in terms of dialogue, but also his own ideas about the dynamics of narrative.

What Holmes and Hinchcliffe eventually produced dealt with possession, conflict of will and the concept that the greatest monster of all can lurk inside the human being. The Doctor's role was elevated from simplistic super hero to representative of the ideals, morals and principles of humanity, while maintaining an air of what Hinchcliffe describes as "Olympian detachment" from the proceedings.

By mid-August the script was ready. Now all that had to be tackled was the not inconsiderable task of financing and making it (see 'Production', pp 6,7). □

CONTEXT



CAST

DR WHO ..... Tom Baker
SARAH JANE SMITH ..... Elisabeth Sladen
SURGEON LIEUTENANT HARRY SULLIVAN ..... Ian Marter
VIRA (2-4) ..... Wendy Williams
NOAH (LAZAR) (2-4) ..... Kenton Moore
LIBRI (2) ..... Christopher Masters
LYCETT (3) ..... John Gregg
ROGIN (3,4) ..... Richardson Morgan
VOICES (1) ..... Peter Tuddenham
HIGH MINISTER'S VOICE (1,3) ... Gladys Spencer
WIRRN GRUB (2,3) ..... Stuart Fell
ADULT WIRRN OPERATORS (4) ..... Stuart Fell, Nick Hobbs
DUNE (1,3) ..... Brian Jacobs
BODIES IN PALLETS
Jan Goram, Tina Roach, Barry Summerford, Richard Archer, Sean Cooney (1,2), Roy Brent, (1 — replaced Les Conrad at short notice), Lyn Summer, Geoffrey Brighty
Peter Duke, Brian Jacobs, Rick Caroll

CREW

PRODUCTION ASSISTANT .... Marion McDougall
ASSISTANT FLOOR MANAGER ..... Russ Karel
DIRECTOR'S ASSISTANT ..... Pauline Silcock
FLOOR ASSISTANT ..... John Smith
STUDIO LIGHTING ..... Nigel Wright
TECHNICAL MANAGER ..... Tommy Dawson
STUDIO SOUND ..... John Lloyd
GRAMS OPERATOR ..... Gordon Phillipson
VISION MIXER ..... Mary Kellehar
SENIOR CAMERAMAN ..... Peter Granger
CREW 10
COSTUME DESIGNER ..... Barbara Kidd
MAKE-UP ARTIST ..... Sylvia James
ASSISTANTS ..... Martha Livesley, Leri O'Gorman
VISUAL EFFECTS DESIGNERS ..... John Friedlander, Tony Oxley
DESIGNER ..... Roger Murray-Leach
INCIDENTAL MUSIC ..... Dudley Simpson
SPECIAL SOUND ..... Dick Mills
PRODUCTION UNIT MANAGER . George Gallaccio
WRITER ..... Robert Holmes
SCRIPT EDITOR ..... Robert Holmes
PRODUCER ..... Philip Hinchcliffe
DIRECTOR ..... Rodney Bennett

RECORDING

Studio Recording – 28th (1), 29th (2) October 1974, TC3
11th (3), 12th (4) November 1974, TC1
Voice Overs (Peter Tuddenham & Gladys Spencer): 16th October 1974

TRANSMISSION

Part 1: 25th January 1975 – 17.36.12 (24'58")
Part 2: 1st February 1975 – 17.30.33 (24'49")
Part 3: 8th February 1975 – 17.32.20 (24'05")
Part 4: 15th February 1975 – 17.31.52 (24'37")
Omnibus: 20th August 1975 – 18.35 (69 minutes)

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Enlightenment No 18 (cover artwork)
Plotlines 12 'The Ark in Space' (text by Peter Finklestone)
Radio Times: w/e 31.1.75, 7.2.75, 14.2.75, 21.2.75, 22.8.75
Screen Volume 27, No 1 (Pete Boss: 'Vile Bodies and Bad Medicine')

FILMS

Alien (Ridley Scott, 1979)
The Fly (David Cronenberg, 1986)
Mutant II (1985)
The Thing (Hawks, 1951)
The Thing (John Carpenter, 1982)

IN•VISION

IN ISSUE 3:
Bob Baker reveals the scripting secrets of THE SONTARAN EXPERIMENT.
Philip Hinchcliffe talks about his first story as producer.
Barry Letts on location.
ON SALE: March 25

Audience

BEFORE the serial was repeated (20th August, 1975), *Radio Times* reported: "When THE ARK IN SPACE was first shown earlier this year, it got the best viewing figures ever for a Doctor Who story." Unsourced claims for the figures have mentioned 14 million viewers, probably an internal BBC evaluation which, because of the research methods, used to favour the Corporation's own programmes.

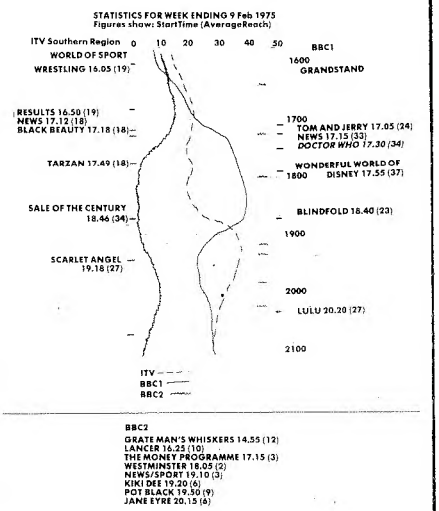
Season 12 was establishing the show as a solid part of the peak-time Saturday BBC1 mix. The Southern area figures for ARK part three (below) show how *Who* picks up the *News* viewers after *Grandstand* and delivers an even larger audience to the more successful family viewing of *The Wonderful World of Disney*. The latter is the 1975 New Season replacement for *The Generation Game*'s timeslot. For parts one and two (especially the first), *Who* was benefiting from the Forsyth programme's audience build-up, or 'pre-echo'.

Black Beauty and *Tarzan* are unable to deliver substantial opposition to episode three of ARK in this region, though *Sale of the Century* later starts to recover the independent audience, and splits viewing evenly between channels for the evening's films; BBC2's evergreen *Pot Black* picks up a sizeable alternative audience mid-evening. But most ITV franchises were placing *New Faces* opposite *Who*, and to better effect.

The Saturday success stories this week in the Southern region are therefore *Disney*, with an average share throughout of 37, and *Sale*, which brings viewers flooding back from BBC1's *Blindfold* at quarter to seven.

Doctor Who was finding its largest regular audience in the North East region, with TVRs in the 40s for ROBOT. Weekly, the most-watched programmes on TV in early 1975 were *This is Your Life* and *Love Thy Neighbour*, with audiences of around 9.2 million homes **nationally** and average reaches of around 47 for the North East region. It is a measure of the scheduling success of ARK part one that it managed a North East region TVR of 45.

ARK is thus rightly remembered for its large audience. But how THE SONTARAN EXPERIMENT went on to achieve a North East region TVR of 48 will be explained in issue 3 of IN•VISION. □



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THE WIRRN

BE AFRAID... BE VERY AFRAID